Photo by Koshiba.
MISS BROWN OF PROVIDENCE POSED AFTER SIR JOSHUA REYNOLDS'S "THE AGE OF INNOCENCE."

STUDY BY E. B. CORE.

Photo by Koshiba.
MISS GUGGENHEIM POSED AFTER SIR JOSHUA REYNOLDS'S "MISS BOWLES."

Photo by Earle.
MISS SHOENFELD.

POSED IN REYNOLDS'S WAY

FAMOUS PORTRAITS IMITATED WITH THE CAMERA.

A Japanese Who Followed Sir Joshua Reynolds in Portraying Children Artistic Features of Photographing Children The Camera in Japan.

There is an interesting combination of artistic elements in the two photographs by Koshiba which are shown here. The photographer is a Japanese. After he had practised his profession at home for a while he came to the United States. When he left Japan he was 18. In the eighteen years that have elapsed since he has been here and in Providence, R. I., where he began his American work, there has been great progress in the art of photography in Japan. Although he has not been home in years Mr. Koshiba is in touch with his countrymen and knows what takes place in Japan.

"Only yesterday," he said one day last week, "I was talking with the largest dealer in photographers' supplies in Japan who was in this country to make his purchases for the year. He tells me that photography is every day practised more and more in Japan and it will not be long before the Japanese are as much in the habit of having their pictures taken as Americans are.

"The studios are on a much larger scale than they are in this country. They have series of dressing rooms and retiring rooms and waiting rooms on a much more complicated plan than we photographers ever think of.

"There are certain characteristic features of the Japanese photographs that are the result of our national taste in art. I think that shows itself chiefly in the arrangement of certain details such as drapery and background.

"Elaborate as the studios of the Japanese photographers are, they are still far behind us in their methods as operators. They still cling to the old time expedients of the photographer such as the head rest that went out of use here long ago. But worse than that there are grave mistakes in taste that the Japanese photographer thinks nothing about.

"You will see a picture of a geisha or a Japanese lady in native costume that possesses every beauty of the original subject, her draperies and her pose. Then you will observe that she is standing with one hand on a velvet chair made in the United States. Or she will be resting her arm on a table that was made after a Colonial model at Grand Rapids.

"I told my friend that when he got back to Japan from this country he ought to try to do something to make the Japanese photographers see the bad taste of posing their subjects in this inartistic way."

The fact that the two girls here were posed in attitudes suggesting two of Reynolds's famous portraits was not the result of an attempt to imitate them but of a desire to get some of the feeling of that famous painter of children into the picture. Here therefore is an Oriental working in New York and seeking his model in the work of an artist who represents the antithesis of the artistic feeling in his own country.

Most of Mr. Koshiba's work is done indoors. The backgrounds in both photographs were painted in and were copied with more or less directness from the pictures that inspired the studies.

"No," he said in looking at the two pictures, "there is nothing in them to suggest that I am a Japanese rather than an American. That shows itself sometimes in my pictures, most frequently perhaps in the treatment of drapery. Then my natural feelings are likely to assert themselves.

"But I find that these artistic instincts are not usually to be felt except when the problem on which I am working is especially adapted to them."

Mr. Koshiba would find it hard to prove that the Japanese element in this work did not show itself in these pictures, especially in the Japanese facility for adapting itself to given conditions. It seems like a stroke of genius to have gone to Sir Joshua Reynolds for poses and suggestions to add artistic features to child photography.

F. B. Core's pictures of children have an interest that no others possess in that that they represent the merit that resides in exclusive devotion to one phase of his work. Mr. Core photographs only children. No other independent subjects ever come before his camera.

Whatever merit there may be in such exclusive devotion to his favorite subjects should be in these pictures. Mr. Core's activities for more than a decade have been confined to this particular field.

The photographing of children has proved attractive to many others who have not, however, dared to make it so exclusively their occupation. William P. S. Earle, who is a newcomer in the field, has devoted much time to the pictures of children and has prepared himself to be an expert in this particular. In taking the pictures of children he never uses the tripod, but carries the camera in his hand. One of the merits of this way of working with his very youthful subjects is the possibility of getting them in any pose and one of Mr. Earle's achievements in this style of child photography is a baby so unconscious of its position that it was yawning when the portrait was made.

Photo by Earle.
MISS DITMANN.

ADVICE TO THE PUBLICAN

EXTRACTS FROM BOOK OF THE MIXED DRINKS WIZARD.

Be Neat, Don't Drink With Customers, Don't Gamble Some of Harry Johnson's Rules Practical View of the Tip Question Mixed Drink Recipes.

Harry Johnson, the wealthy and retired "mixed drinks wizard," related to a SUN reporter recently some facts of his career, but it may be said of him as it has been said of the authors of other classics that he reveals himself more clearly in his book than through his interviews. A careful reading of his famous work "The Bartenders' Manual" has suggested this.

It has been told that the first limited edition of 10,000 copies of the manual has been followed at intervals pleasingly frequent to the author by editions enlarged and revised and running up into the hundreds of thousands. The book is printed in more than one foreign language, and in its final form gives many words of advice and instruction to bartenders, proprietors of hotels and restaurants, waiters and head waiters, chefs and stewards.

It is observed at once that the author is as devoted to cleanliness in every department of the publican's business as the proverbial New England housekeeper is supposed to be. This is seen in his words of advice covering every detail of every department of the publican's business. He insists with a persistence that at last becomes almost rhythmic upon personal cleanliness, clean glass and silverware and an abundance of fresh and always clean linen.

The lump of sugar that goes into an old fashioned cocktail must be lifted from the sugar bowl with clean sugar tongs, the mixing spoon must be bright and shiny and the mixing glasses, the drinking glass for the cocktail when complete, the water glass, must shine like mirrors. There must not be a hanging towel in front of the bar. "It is inelegant," says the author. A clean individual napkin must be served with each drink. No fruit that is cut to ornament glasses of mixed drink must be used after it becomes a bit stale.

Turning over these informing pages you are reminded of the old lady who complained after seeing "Hamlet" upon the stage for the first time that it had too many quotations in it. That is, here in the manual is found advice to barkeepers not to lay a pay check flat on the bar where it might get wet, but to bend it slightly, so that its turned down end will hold it away from the dampness.

He cautions the barkeeper where there is a cashier behind the bar even as he approaches the cashier, to indicate what change is to be made, as "Forty out of a dollar." He says that when a glass of lager beer has been drawn (and he strenuously insists, by the way, that it should never be drawn through pipes but should come direct from the wood) the lighter air bubbles on top of the foam should be swept away "with a little ruler." All this excellent advice written and printed many years ago has been so thoroughly adopted that now it sounds like "quotations."

The author insists that it is not proper for a publican to drink with his customers, and he shows himself a philosopher in some of the reasons he gives for this advice. A party of "wine buyers" if they induced the proprietor to drink with them would direct the attention of other customers to the fact that the proprietor was indulging in higher priced drinks than they could afford and they might resent that. Neither should the publican make any display whatever of his prosperity. If his automobile drives up to take him out for an airing the customers note it and say "We are paying for that."

Next to his insistence upon cleanliness comes his repeated and urgent advice to all who would succeed in his line of business to sell only the best obtainable goods. Just plain whiskey can be bought for from $2 to $2 50 a gallon, but he insists that at bars where only 10 cents is charged for an unmixed drink whiskey that costs $3 25 a gallon should be used and where plain drinks go at two for a quarter from $4 to $5 a gallon should be paid for the goods served. Case goods he disapproves of. They cost the dealer at least $2 a gallon more, "but," says the experienced author, "distilleries generally sell the same article both in case and in bulk goods."

He strongly disapproves of any association of gambling with bars or restaurants. "During my many years of experience," he writes, "I never allowed a pack of cards or a dice box in my place." If there is gambling on the premises the proprietor might be induced to play, but "he is a public servant and must have certain hours which should never be neglected and in which he must attend to his business." Partly for the same reason he declares that no proprietor of a bar should ever drink on his own premises nor should he smoke. "It creates a bad impression," says the author.

The bar without the restaurant will pay. The restaurant without the bar will not, he says, and thereby arrives at the conclusion forced upon many distracted house committees of clubs. He gives some interesting figures of the daily receipts of the different departments of one of the larger establishments he conducted.

There it is seen that in one day's total receipts of $449 65 the total was made up of $170.25 from the bar, $197 40 from the restaurant, $89 from rooms and $17 from the cigar stand; but it is seen that the expenses of the restaurant and hotel department are double the expenses of the bar. The author adds: "This explains why I advise any one not to go into the restaurant if he can possibly help it. If you are doing sufficient business in the barroom, leave the restaurant alone."

The points in favor of the restaurant he admits are: "You will secure a more respectable, reliable, higher paying trade and a better reputation, and secure patronage sooner, because people everywhere are always making inquiries for the place where a good table is set."

He finds a relation of cause and effect operating here to explain something regarding the tip misery. He writes thus frankly on that perplexing topic: "No one opens a place for the purpose of having waiters receive tips, but for selling goods offered. I do not object to waiters receiving tips, and the man who gives one is mostly benefitted, because the waiter will give him more attention and pleasant service. The fact is that writers of almost all the nations in the world have argued and written many articles on the subject, denouncing the custom of giving and receiving tips, but there will never be any change for the reason, principally, that there is not enough profit in the restaurant business to allow paying the waiters good living wages. If the proprietor were to pay his men fair wages, from $12 to $15 a week, he would be obliged to charge much more and have altogether a higher priced bill of fare."

The author adds out of his experience that: "There are thousands of waiters who would rather not receive tips if they could demand and receive the proper wages that would support them and their families."

It will surprise many readers to learn that so competent an authority advises that whiskey shall be served 100 proof. The imported whiskies, he says, generally come from 12 to 15 over proof, and they should not be cut down with distilled water below 100, because they are further diluted when drunk, owing to the common custom nowadays of drinking whiskey in plain water or carbonated water highballs.

The author most seriously warns his readers in the business to avoid cashing checks. He has evidently had some sad experience in this line, for he says: "There is a set of men known as check kiters, you may know them by their overpoliteness, and frequently their extreme generosity which costs them nothing, who may have in bank the sum of $5, $2, or only five cents. Cashing a check of $200 with you, they will deposit $150, keep the balance, get another check for $100 or more cashed elsewhere, deposit enough of this to make the check you have taken good, and when you have discovered that the check that was cashed is good, you will promptly be called on to cash another and have it returned marked 'No Funds.'"

Those who when they do drink drink beer will be interested in the author's instructions concerning a second glass of beer. "When a customer orders a second glass of beer the same glass should be used, without previous rinsing, because the beer will both look and taste better. If a party of two or more order a second round, it is proper to take the same glasses one at a time and refill them, and not two or three at a time, as many bartenders do, for they are likely to mix them, an incident that would be unpleasant to customers."

Bottled beer should be handled, he says, as carefully as wine and not in the careless, slipshod manner so many bartenders use.

The author gives with great detail recipes for making about 300 different mixed drinks. When he began to study the art whiskey was not the familiar bar drink it has since become. In those days brandy, rum and gin were the staple bases for most mixed drinks. That explains why there are found in his index of mixed drinks nineteen in which brandy is used and but twelve with whiskey.

Here is the expert's instruction for making a champagne cocktail. After warning his pupil that in this drink it is not proper to fill the glasses with fine shaved or broken ice, he says, "but in mixing a champagne cocktail it is the proper way of having two or three lumps of crystal ice in the glasses, one or two slices of orange, two or three nice strawberries, if in season, a fine slice of pineapple, one lump of loaf sugar on top of the ice, two or three dashes of bitters. Fill the cocktail glasses with champagne, stir up with a spoon, and twist the oil of a nice piece of lemon peel on top of it, and serve."

Concerning the mint julep the author says: "This drink is known not only in this country but in all parts of the world by name and reputation." In the making of it he directs the use of a large bar glass. Into this are placed in turn: "One small tablespoonful of sugar, one-half wineglass of water or seltzer, three or four sprigs of fresh mint; stir the mint with the sugar and water until the flavor of the mint is well extracted. Then take out the mint and add one and one-half wineglass of brandy. Fill the glass with fine shaved ice, stir well, then take some sprigs of mint and insert them in the ice with the stems downward, so that the leaves will be on the surface in the shape of a bouquet; ornament with berries, pineapple and orange on top in a tasty manner; dash with a little Jamaica rum and sprinkle with a little sugar on top; serve with a straw."

One more extract for the benefit of hostesses called upon to serve punch to a large number of people. The author says that he "composed it for one of the most prominent establishments in the West and called it Toledo." Of necessity a large punchbowl must be used and this in turn must be placed in a large enough container to be surrounded with ice.

"Place two pounds of loaf sugar in the bowl," he says; "add four or five bottles of plain soda water, the juice of four lemons, a glass of French cognac, a small bunch of wintergreen, four oranges and one pineapple, sliced, strawberries and grapes if in season. Mix these ingredients well with a spoon or ladle, then add six bottles of champagne, one-half bottle of brandy, two bottles of claret, four bottles of Rhine wine, four quart bottles of seltzer water and mix up well together in the bowl."

A NEW KIND OF TOWN.

Its Inventor Will Be Glad to Pour You One 'Most Any Time.

The Roadtown, according to its inventor, a New York man, E. S. Chambless, is a line of city projected through the country. This strip of city is in the form of a continuous house. In the basement of the house are to be placed means of transporting passengers, freight, parcels and all things which can be carried by pipe or wire.

"Visionary as this idea may at first seem," says a writer in *Success*, "many who have studied the plan carefully are convinced that it can be developed into a most workable and wonderful reality.

"The first thing one sees in the long house idea is that of economy of construction. The entire structure can be made of cement, and part or all of the building can be poured. Thomas A. Edison has donated his cement house patents to be used for Roadtown construction. Mr. Edison figures that he can build a seven room house for $1,200.

"In the Roadtown this expense should be further reduced not only by the elimination of one wall but by the fact that the Roadtown is to have a railroad in the basement which will be constructed first and used as a line for a work train, thus eliminating wagon haulage, now one of the chief items of expense in cement construction.

"One of the most significant features of the Roadtown is that a perfected mechanical system of distribution makes cooperation of all kinds more practical than now. This will not only apply to the marketing of farm crops and the purchase of supplies but for the inhabitants of the Roadtown will undoubtedly extend to laundering and cooking.

"The washing of clothes and to some extent cooking have already been taken out of the home in city life. With a small serving centre located every thousand feet beside the track it should be feasible to send a daily bill of fare into each home from which the meals may be ordered by telephone and delivered in heated or chilled receptacles, hot or cold, as desired. In like manner the dishes may be sent back to the cooking centre to be washed, hotel fashion."

Pheasants and Squirrels in Indiana

Greenfield correspondence Indianapolis News.

Farmers in this county who have over their lands to game reserves find squirrels are more plentiful now than have been at any time within twenty years.

A wood on the farm owned by Dr. S. S. Boots adjoining this city is alive with bushy tails. They are tame, play about farm stock and are not afraid of man or beast. No shooting is permitted on the preserve and the Hungarian pheasants and squirrels are multiplying rapidly.